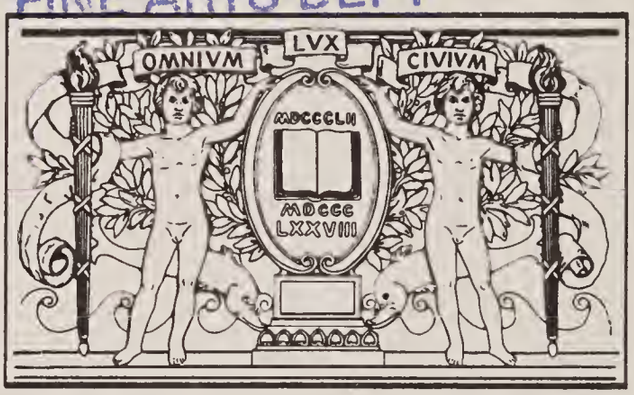

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Dear Miss Smith

HISTORY

OF THE

MASSACHUSETTS NORMAL ART SCHOOL

1873-4 TO 1923-4

REPRINTED FROM TEN ISSUES OF THE M.N.A.S.A.A. "BULLETIN" WITH SLIGHT CHANGES AND ADDITIONS (APRIL, 1923, TO MAY, 1924)

WALTER SMITH, 1873–1883
First Principal, M. N. A. S.

INDEX

A BRIEF HISTORY OF THE

MASSACHUSETTS NORMAL ART SCHOOL

1873 to 1923-'24

BY

MAY SMITH DEAN*

CHAPTER I

I wonder how many members of our Alumni Association realize that we are quickly approaching the half-century mark in the history of our beloved school.

On November 6th, of this year, we shall celebrate our fiftieth birthday, and it seems a fitting time to recall the story of that vision, faith and powerful effort which resulted in the establishment of the first Normal Art School in America, and gave Massachusetts the position of leadership in such an important educational measure.

We remember the step taken by the Legislature of Massachusetts in 1870, in passing the Industrial Drawing Act, which required that "in future, every child in schools supported by public taxes shall be taught to draw." But it was the State Board of Education which had to solve the problem of how this new law should be carried out. That body decided it could be done only by insuring that every teacher employed in the common schools should become qualified to teach the elements and principles of industrial drawing. And how was this to be accomplished?

The Secretary of the Massachusetts Board of Education in 1870 was the Hon. Joseph White. In his report for 1871, he wrote: "Acting under the instructions of the City, the committee has been for some time endeavoring to secure the services of an accomplished art master from England, and they have finally engaged Mr. Walter Smith, a gentleman who has received a thorough training in the celebrated Kensington School, and is the present art master in charge of the schools of Leeds. He will arrive in this country some time during the present year, and will be placed in charge of the department of drawing in the Boston Schools."

One year later in his first report to the State Board of Education, Mr. Smith wrote:

"GENTLEMEN: — I have much pleasure in submitting to the State Board of Education the following report of my operations as Director of Art Education in the State during the first year of my appointment. For though my employment began on June 1st, 1871,. part of the half-year remaining was spent in Europe selecting examples and drawings, and the rest in preliminary arrangements here, so that the report I now submit is practically for the year 1872.

"On returning to England in June, 1871, with the authorization from the board to expend the sum of $500.00 in models and examples for study, to form a traveling collection for temporary exhibition in cities and towns, I endeavored to choose a compact selection, which would represent especially those branches of educational and industrial art the act of the Legislature was designed to foster and establish. It will perhaps be remembered that, acting on my suggestion whilst on a short visit to this country, the Board made an application to the English foreign office, through Lord Tenterden, for specimens of the works of students, illustrating the stages of study in English schools of art. The selection was made with the greatest liberality by the officers of the department, and thus for the trifling expenditure of $150.00 the State secured forty drawings and paintings of great value, and forming an invaluable means of advancing art education in this

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*While some slight changes have been made and some material has been added by the State Director of Art Education, the major portion of this History is as Mrs. Dean originally wrote it.— R.B.F.

country. Several of the paintings are each worth hundreds of dollars, but the educational value of them in a series of students' works is greater still."

The remaining $350.00 was spent on copies, casts and models which after arrival were fitted in proper traveling cases to equip them for the dangers of the road. Then he says "I have to suggest that a place be provided in Boston where the collection can be safely kept and occasionally displayed. . . . When a *Normal Art School* has been established, the home of the collection will naturally be in it, and valuable indeed will be its influence upon the students."

The italics are mine, because this is the first mention of the project for which he was then so earnestly laboring.

Further on in the same interesting document we find a chapter with the caption. "Proposed State Normal School of Art." From this the following extracts are taken.

"To remedy the principal difficulty in the path of Art Education in this State, viz, that of providing competent teachers, a deputation of the State Board of Education had an interview with the committee of the legislature on the provision of a State Normal Art School, in the spring of 1872, and a request was made that a sum of $10,000.00 per annum should be voted to support such a school. Nothing, however, was done last year to forward this object, and in bringing it forward in this report as by far the most important subject on which I have to speak, I would appeal most forcibly to the Board to give the matter its most earnest consideration. . . .

"In response to appeals made to me by teachers, I have been obliged to say that at present no provision exists in this country by which a teacher of drawing can be thoroughly educated, and that American citizens must seek in the art training schools of London and Paris, that which their own country cannot at present give them. I have seen with regret many persons following my advice and expatriating themselves for three or more years to learn the business of their lives from aliens, on a foreign shore, a business which is in great demand in their own country, and an art which is held in honor wherever men have advanced to the condition of civilization.

"In one week I have replied to eight applications from Massachusetts and the New England States, from persons who wished to come to Boston to study drawing, in order that they might teach it, and my reply has always been to this effect: "Boston cannot teach you, for its schools exist for its own citizens only, and as yet the State of Massachusetts, though it requires that drawing shall be taught, has done nothing to provide the teachers.

"It seems to me that if two rooms of sufficient size to accommodate about two hundred students in each, with convenient offices attached, could be secured in Boston, one studio to be fitted as a lecture room and the other as a drawing room, and a corps of lecturers appointed to give instruction in such subjects as teachers most generally require, with examinations for certificates of competency to teach, held at the end of each year's course, there would be, at a small cost, a great amount of good done, and it could be done at once. . . .

"I would propose that the State Board of Education again ask for an appropriation of $15,000.00 per annum, to rent and fit up premises and conduct normal art classes to be free to every teacher of drawing in the State who will attend them regularly, and open at a reasonable fee to all others, and that the best men in the several departments of art education be secured to give courses of lectures and lessons to the students who seek instruction in the school. . . .

"That would be economic action, and is practically the only way to provide the teachers.

"We cannot do more than play with this subject of art education until we provide ourselves with the tools with which to work at it, and then, nothing can hinder the progress which will be made. I present this proposal to the Board as the one important matter requiring action during the present session of the Legislature, with the concluding remark that it is quite impossible to overestimate the practical importance of the proposal." Etc., etc.

(Signed) WALTER SMITH.

How could the citizens of Massachusetts remain cold to such a stirring appeal for "economic action!" They evidently could not, for the much-desired result is recorded, immediately following the Walter Smith report, in the government volume entitled "Art and Industry," Part I. On page 89 we read:

"The State Normal Art School was founded in 1873, the second year of Professor Smith's directorship. Professor Smith was placed at the head of the new institution as director of the school, and by his advice a very able corps of instructors was secured."

CHAPTER II

It is not unusual to find that when a child is born to earth — or a great thought materializes — the event occurs in some "upper room." The seclusion thus obtained helps to protect the young life from the noise and confusion of the busy street and mart — helps to surround it with a suitable atmosphere in which it may be nourished with that spiritual and material food, by means of which it becomes equipped to meet the world and justify its own existence.

So it was with the birth we are recording. It took place in the "upper rooms" of what had been a private dwelling house, No. 33 Pemberton Square, Boston. On November 6th, 1873, doors were opened to citizens of this state, and the Massachusetts Normal Art School came into existence.

The following facts concerning its progress are gathered from the reports reprinted in Vol. I of "Art and Industry" published by the Bureau of Education in Washington.

"The school opened with an admirable corps of teachers, numbering three professors and five instructors. The professors were Professor Smith, the State Art Director, director of the school, and professor of the theory and practice of art education and of sculpture; Professor Ware, professor of architecture of the Mass. Institute of Technology, lecturer on architecture and building construction; Professor C. D. Bray, of Tufts College, lecturer on machine drawing and orthographic projection.

"Among the instructors were Mr. G. H. Bartlett, of the London School of Design, and Miss Mary Carter, art mistress, South Kensington, England, who taught freehand drawing, painting and designing. The number of students the first year were 133. Gentlemen 47; ladies 86. They were cramped for room and the equipment was insufficient, so that it became necessary to divide the students into two groups, or shifts, for both lectures and study, yet the school achieved success from the very outset, and many applicants were refused admission for lack of accommodation.

"An entrance examination in freehand drawing was held and, when advisable preference was given to those who were already employed as teachers of drawing in the public schools or evening classes in this state. The course of study was devised to meet the needs of the hour. The problem was to provide in the shortest possible time, teachers, capable of introducing the study of drawing into the public schools — and the statute required that it was to be industrial drawing, not pictorial drawing; because "the accuracy of workmanship, and good taste in design, which sound instruction in drawing imparts to the creators of industrial products, are of general interest and pecuniary value in manufactures, whilst the mental habit which scientific accuracy and love of the beautiful develops in the minds of children, becomes a great social asset."

Prof. Smith urged and proved that all children who could be taught to read, write and cipher, could be taught to draw, and that the only way in which all children could be taught to draw, as an element in education, was by the qualification of all the teachers in primary and grammar schools, to give instruction according to their grades. The high, normal, and evening schools were to be supplied with special teachers for advanced work.

In arranging the curriculum for the M. N. A. S., the plan was comprehensive and eclectic. No European model was followed, because the public schools of Europe and the United States were unlike. No difference was made in the studies

of the men and the women; in this respect varying from the arrangement of the London schools which omitted the scientific courses in the education of the women.

One of the interesting activities which came into being during the first year of the school was "The Massachusetts Art Teachers' Association." It is recorded that the idea of such an association originated at a meeting of art teachers, called by Professor Smith, during the exhibition of work done by the industrial drawing classes, held at Horticultural Hall in May, 1873. In the fall the school opened, and this association of the first group of pupils furnishes proof of the enthusiasm with which the professors and instructors inspired their students, and evidence of the practical value of voluntary co-operation among those who are pursuing the same studies and seeking the same ends. In May, 1874, they adopted a constitution and elected officers, the object being "the general advancement of art education in America, and the mutual improvement of our members." The Association began its work by arranging for lectures to be delivered at its regular monthly meetings and for the reading of essays by student members, upon subjects relating to the course of study for the second year: then called Class B.

The outcome of this winter's work was a volume of 239 pages, called "The Antefix Papers," printed in Boston for private circulation. Mr. Charles C. Perkins was asked to write the preface and he also chose the title. The first chapter was entitled "The Greatness of Great Men," by Prof. Smith, and the other twenty-nine chapters were a group of finely condensed information culled from the best authorities on various art subjects. The great scarcity in this country of art books, both for study and reference, was keenly felt by this association, one of whose objects was to encourage the reprinting, translation and publication of such books.

The members soon became scattered through Massachusetts and other states, filling the positions for which their training had fitted them, so the M. A. T. A. dissolved in 1877.

Those who were present at the first celebration of Founder's Day, November 13th, 1916, will recall with pleasure Miss Hoyt's delightful reminiscences of "The Days in Pemberton Square," and her attestation of the spirit which prevailed during those two memorable years of the school's progress in its first home. Miss Hoyt said, in part: "I'm speaking from my double position as one of the Alumni (for, as some of you know, I am a member of the first graduating class of the school) and as an instructor in the school from the beginning of its second year until almost the present time, a period of thirty-eight years.

"In the autumn of 1875, returning from study in the S. Kensington Art School, London, I brought a little package, a book written by himself and sent by me, from Mr. Burchett, Headmaster of that school, to his old friend, Walter Smith, then settled in Boston. I do not need to tell anyone here, who was Walter Smith.

"So, a few mornings after reaching home, I went over to the big, roomy house, with lawn stretching out into the Atlantic Ocean, which Mr. Smith had selected for his family home.

"In the course of our conversation, he told of the proposed opening of the Massachusetts Normal Art School to provide teachers for carrying on his work of introducing drawing into the schools of the State. He said, 'It is an experiment, only an experiment, but it must succeed!' Then he went on to say that several artists who had been teaching drawing, etc., in their studios in Boston (among whom was our dear Miss Bailey) had agreed to enter this first class of the school as pupils, in order to ensure good work at the end of the year, 'For,' he reiterated, 'the experiment must succeed, we must have another appropriation for carrying on the school a second year.' Then, he said, 'Won't you join us, and work with us for the establishment of this needed school?'

"It was ever difficult to say 'no' to Walter Smith; I replied that I had no plans for the coming year and would gladly become a member of the school," etc.

In his lectures to the teachers, Prof. Smith urged constantly: "the thing we have to do for children is to teach them to think, and think rightly; to develop the ability to analyze and compare; to distinguish between the right and the wrong, between the beautiful and that which is not beautiful, between the true and the false; and to incline them to choose the right, the beautiful and the true by their

own mental action. That is education; and the process and manual exercise through which it is done is only the means, never the end. What we are trying to do in our lessons is to make the children know *how* to draw, not how to make drawings, and I hope you see the distinction. And the great reason for them to draw is, that the process of drawing makes ignorance visible; it is a criticism made by ourselves on our perceptions, and gives physical evidence that we either think rightly or wrongly, or even do not think at all. For a bad or incorrect drawing is never an accident; it is an uncomfortably accurate mirror of our thoughts and fixes the stage of mental development and civilization at which we have arrived."

28 School Street—Second Home of the M. N. A. S.

CHAPTER III

The second year of our school began in September, 1874, with an enrollment of almost double the number of first year applicants. The enthusiasm of faculty and students continued in so marked a degree that it was a constant topic of comment, when, in later years, any group of those early students met together. The happy spirit of unity of interests, shared by teachers and scholars, produces a mental atmosphere which invariably assures successful results. Added to this there was a feeling of entire confidence in the captain of the ship even though the sea upon which it sailed was as yet uncharted. Endowed with a rich sense of humor and great natural friendliness, he stood at the helm with such commanding certainty regarding the destination, that those who worked with him felt the thoroughness and extent of the preparation for his captaincy.

So the almost immediate success achieved by the school was not surprising, and as soon as exhibitions of work done by the students were held, they received awards.

In 1874 the gold medal of the Charitable Mechanics' Association, and in 1875 the silver medal of the New England Agricultural Association were awarded to the school for the exhibition of work done by the pupils in their regular course of study.

The Normal Art School had its difficulties to meet and obstacles to overcome. It was new, and new things must prove their right to be, especially if their existence is a public tax. The instruction given was based on principles that could be stated, and consequently could be taught and learned, thereby transcending the empiricism of the past. The patronage of the school increased steadily, numbering 133 pupils the first year, 239 the second and 307 the third. It had quickly outgrown the narrow quarters of Pemberton Square, and was transferred in 1875 to two of the upper stories of the building No. 28 School Street, which though not fully adapted to needs that could only be met by a building designed and fitted for its special purpose, yet was certainly a great improvement on its first home.

The Report of the Massachusetts Board of Education for 1875 states that the success of the State Normal Art School has more than justified the hopes of its friends, and adds, "The fullest development of the school and its influence upon the industries of the State can never be properly tested till the school receives pupils into its lowest class as thoroughly prepared for its course of study as are the freshmen who enter the halls of Harvard or Yale, in the studies there required."

In 1875 a full program of a course of instruction extending through four years had been arranged and was put in operation. For the first three years a certificate was given by the State authorities at the end of each year to pupils who had successfully accomplished the work of that year, and at the end of the fourth year, a full diploma, attesting their qualifications to act as art masters and art mistresses.

At the graduating exercises which took place June 23, 1876, the Hon. Alexander H. Rice, then Governor of Massachusetts, awarded the diplomas. By this official action the school was given similar standing to that accorded to the State University at Cambridge, and other State educational institutions. It was the formal recognition by the official action of the highest dignitary of the State, of the dignity and value of the institution thus honored, and of the system of public education therein inaugurated.

The year 1876 was one of great importance to the school. The exhibition it contributed to the Philadelphia Centennial Exposition, composed of works done by its pupils, drew upon it the attention of the highest European educational experts.

CHAPTER IV

Since his appointment in 1872 to the spring of '76, Prof. Smith had been holding conferences and teachers' institutes all over the State of Massachusetts, to deepen the interest of the teachers, and the general public, in the subject of Industrial Art, and in the necessity for well-graded instruction in drawing in the public schools.

The preliminary work of the day schools, prepared students for the advanced training of the Normal Art School, and upon that preparation, covering a period of twelve years, the success of the Art School would largely depend.

The Walter Smith system of industrial drawing for the Boston Public Schools, having been in operation for three years, had prepared the children who had completed the primary school course, for the drawing to be taught in the grammar grades. Children already in the grammar schools, who had received no grounding, were given practical though less advanced work than those same grades would be allotted later.

Children were taught to see and draw correctly, exactly as they were taught to read, write and cipher; and the work adapted to them was simple but true, a basis for the intelligent uses of the pencil as used in all arts, crafts and industries.

Prof. Smith gave personal instruction in the Normal Schools of this State. He wrote, "It is in the Normal Schools that successful grammar and primary

schools are made possible and therefore what we want to grow in the common school, we should plant in the normal. A high degree of manual dexterity, though valuable in itself, is not the best preparation for successful teaching in the public schools — but rather an intelligent and comprehensive understanding of all the elementary branches of drawing, accompanied by sufficient skill of hand to illustrate principles and correct bad work."

In the spring of '76 the Massachusetts Normal Art School was less than three years old, but its four classes, called A. B. C and D, were all in operation. The elementary work of Class A was a foundation for all the higher branches taught in the upper classes. The work of Class B dealt with light and shade, color, artistic anatomy and applied design. Three two-hour time-sketches were made each week, in monochrome from the cast, still-life in water color or oil, and portrait study from the living model. These were hung and when criticized by the Principal, great was the delight of the pupils, because of his droll and epigrammatic way of imparting unforgetable nuggets of information. Class C was devoted to the constructive arts, and Class D to modelling and casting and design in the round. All entering students were obliged to pass through Class A satisfactorily, then they were allowed to enter Classes B, C and D in any order they wished, and because of this arrangement it was possible to exhibit the works of a four-year course of study, even though the school had been only three years in existence. Now comes the remarkable fact — that the work of so young a school could attract to itself the notice of the European art experts, who were sent by their respective governments to report upon the educational displays at the Philadelphia Centennial International Exhibition.

In March of that year a preliminary exhibition of drawings from the day and evening schools of this State was held in Horticultural Hall, Boston. The report of this says: "The amount of public interest displayed in this exhibition was so general that 30,266 persons visited the collection in three days, and during a portion of the time, many were unable to gain admission from the crowded condition of the halls. Twenty-four Massachusetts cities and towns were represented. Including those sent by the Normal Art School, there were shown 241 frames, containing 917 drawings and 51 portfolios, containing many thousand drawings."

This formed the exhibit at the Centennial. Reporting upon it, the French Commissioners on Education, distinguished savants, chosen from a multitude of educational experts in the most artistic nation in the world, wrote: "The public schools of Massachusetts presented a collective exhibit extremely remarkable, the most complete of all and the most methodically arranged. Such works bear witness to the excellence of the method. If we bear in mind that these are the result of but a few years, we must admit that never before have such remarkable results, in so short a time, been attained. As soon as the Massachusetts Normal Art School shall have had time to bear fruit, we predict, for the industrial art of Massachusetts, new increase and a brilliant future."

The report of the Austrian Commissioners was similar.

A deputation from Canada reported that the work "proceeding from the Normal Art School of Massachusetts presented the most complete success found in the United States and we strongly recommend the adoption of the Massachusetts system in all the British provinces."

The United States Government Report says: "The result of this showing at the Centennial was to disseminate throughout the country a knowledge of the subject and to show how thorough and effective was the training given in the Massachusetts Normal Art School."

The Massachusetts Board of Education requested Prof. Smith to write a report upon all the Art Exhibits of the Centennial, and this can be found in toto in Vol. I. of "Art and Industry." He was naturally gratified by the appreciation expressed by educators upon the results of his system, but his words were modest, for he wrote: "We have good reason to be encouraged in our efforts and will proceed to do better work year by year."

The Committee on Awards, appointed by the Philadelphia trustees for the Centennial, presented a diploma and a medal to the Massachusetts Normal Art School for the excellence of its exhibit and both are still in the possession of the school.

CHAPTER V

During the years Walter Smith served the cause of Art Education in Massachusetts, his duties were multitudinous because he was filling three positions simultaneously. He was Director of Drawing for the Public Schools of Boston, Superintendent of Art Education for the State of Massachusetts, and Principal of the M. N. A. S. These positions were all newly created, so that he had to design and arrange the plan of study for the public schools which could be carried out by the regular teachers; make the drawing books for the children and text books or manuals for the instructors; hold classes for teachers, not only in Boston, but throughout the State; arrange the courses of study for the Normal Art School which should educate teachers capable of assisting him; and guard and protect the interests of the young school and its students with a parent's devotion.

According to the proportion of salary received by him from City and State, he divided his time, giving three days a week to City, two to State, and used the sixth between the two, wherever his services seemed most needed. Thus it can be seen that he might be likened to a builder who was required to create a structure making foundations, walls, and roof at one and the same time.

Imagine one of the State Normal Schools having to accept pupils who could neither read, write nor cipher, and you can partially realize the difficulties of the M. N. A. S. instructors when 90% of their entering pupils came to commence not to continue their art studies.

During its first three years, 679 pupils attended the School, representing 58 cities and towns of Massachusetts, while 12 came from other states. Tuition was free to citizens of Massachusetts, but $100 was charged to students from outside the home State. The first commencement was held in June 1876, when 92 certificates and diplomas were awarded. For this occasion the walls of the school hall on School St. were hung with drawings and paintings done by the students. Upon the platform were seated the Governor of the State, the members of the Board of Education as well as the special Board of Visitors for the School, the Principal, Prof. Smith, Col. I. Edwards Clarke, representing the Bureau of Education in Washington, and several other distinguished persons. Dr. A. A. Miner acted as chairman. Governor Rice, in his address, said, "This is the first commencement of the first Normal Art School in America," and his closing words were: "These present fruits of your studies afford the most gratifying evidence of the success of this institution and the value of competent instruction, and I cordially and gratefully acknowledge on behalf of the Commonwealth, the obligation of its people for the skill and labors of your accomplished Principal, as well as the public gratification at these first fruits of your endeavors."

In his report dated January 1, 1877, Prof. Smith wrote: "As the years progress the character of the duties performed by me for the State must necessarily change. New classes are being added to the curriculum of the M. N. A. S. and the responsibility of directing them. But the School is now on a permanent basis, requiring only the watchful care of experience to keep it steadily at work."

In that year there were 218 students, and in the next, 265.

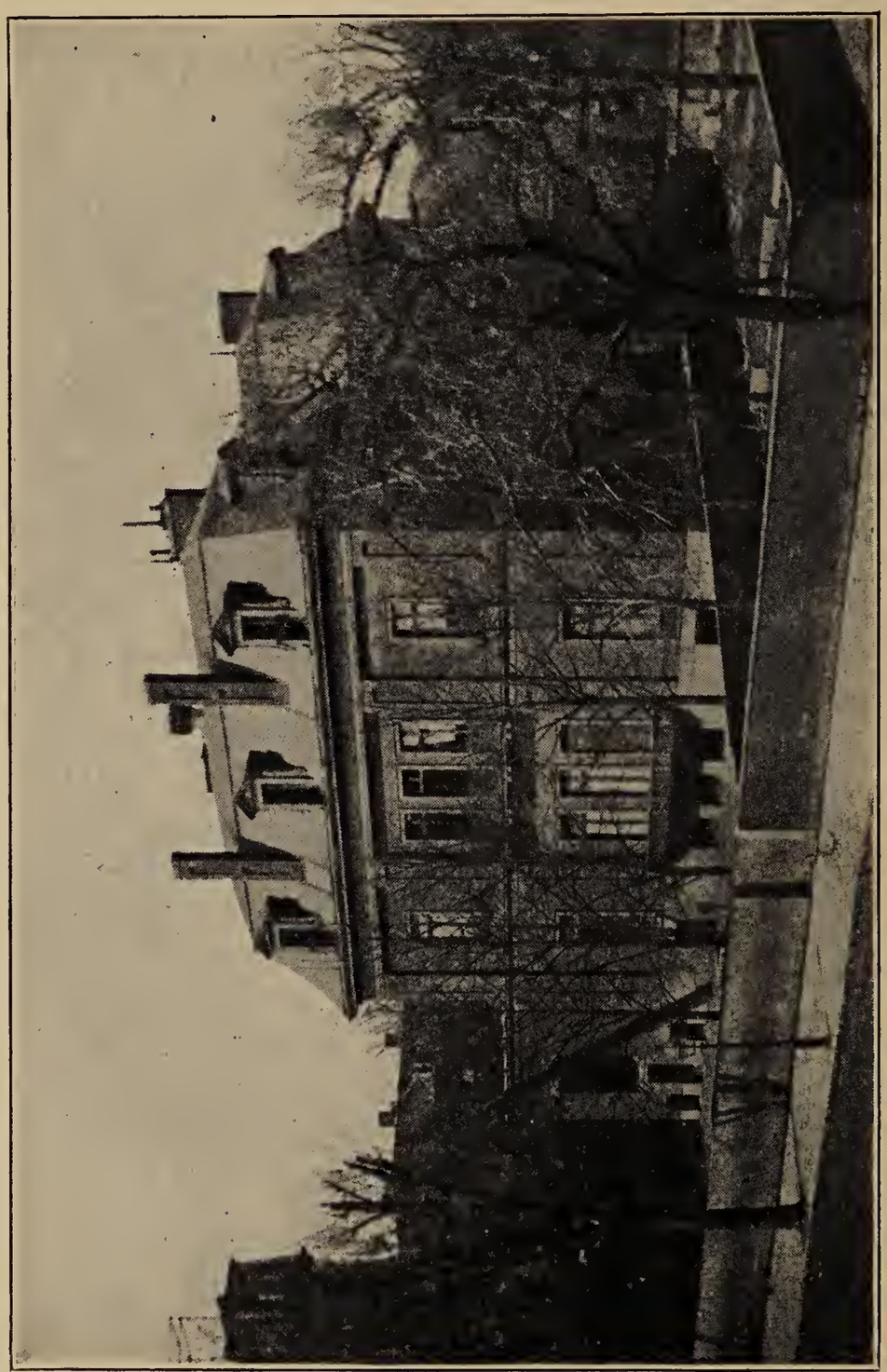
The State Board of Education had chosen for the first Board of Visitors for the M. N. A. S., Messrs. John D. Philbrick, A. A. Miner, Phillips Brooks and Joseph White.

For 1877, '78 and '79 the Visitors were Dr. A. A. Miner, and Messrs. G. G. Hubbard and Charles B. Rice.

In 1879 the School became terribly cramped for room and the location at School St. increasingly unpleasant. Prof. Smith had never approved the scattered studios in that office building, the low-studded and poorly lighted rooms, the use of the public elevators and other inconveniences. He felt keenly the necessity for better housing for the young students committed to his care. And he told his Board of Visitors of his conviction that better accommodations could be found in return for the rent paid by the State for the School St. quarters. Dr. Miner sought to hold the School temporarily where it was, saying, "We hope the next legislature may consecrate to the uses of the School, a most desirable lot of land near the Art

Museum, and thus open the way for such a building as the School's highest good demands." The lot under consideration was that upon which the Boston Public Library now stands, and the Art Museum was then on the south side of Copley Square where now is the Copley Plaza Hotel. The legislature did not secure it.

It was only after long and frequent complaints by teachers and students that a bill was passed by the legislature of 1879 and 1880, requiring that the building



Deacon House, Washington Street.

used for the Art School should have its own independent entrance. This act made a removal imperative.

Opportunely, it was found that a large and stately house situated on Washington St., at the South End, known as the Deacon House, could be rented, and Prof. Smith devoted all his energies to securing it for the School. Built by the Deacon family as a private mansion, it was well proportioned, with lofty ceilings and of some architectural beauty, and its grand salons easily convertible into delightful classrooms and studios. Mr. Smith found that it could be rented for $3,500 per annum, while for the School St. rooms the State was paying $6,500 yearly.

This fact he enthusiastically laid before the Board of Visitors, but the plan was not met with approval.

The Deacon House finally was secured for the School, after considerable controversy, and the removal took place in the summer of 1880, the principal and teachers giving their vacation time to assist in the labors. Both removal and cost of alterations in the house came to less than $1,800, while for the fitting up of the School St. place the State had paid nearly $5,000.

The School seemed to be entering into a new era of successful development. At the end of the year, the Principal stated that seven of the nine teachers employed in the Normal Art School had been trained in it, and also fifteen out of the twenty employed in the day and evening schools of Boston. "This School," he wrote, "will incidentally produce both designers and artists, but its success must be measured by its product of good teachers."

CHAPTER VI

Comfortably housed in its own building, with a series of beautiful, well-lighted studios, and suitable offices for the Principal and his executives, it seemed that all the high hopes for the school, and its further development, would be fully justified, but the years 1880 and '81 proved to be the most difficult of its life.

It may be futile to conjecture as to how a garden would have looked, had there been no cut-worms at work; but the eyes of art-educators in many lands had been focussed on the Normal Art School of Massachusetts, through the exhibition at the Centennial, and it seems to have been their unanimous opinion that had Walter Smith been left unhampered in his school, the State would have been the gainer.

By some he was called dictatorial — so is a general giving his orders; by some he was said to be impatient, but it must be remembered he was terribly overworked, filling three positions; and when those who knew nothing of Industrial Art Education undertook to teach him how to run his school, he was brusque. Interference with his subordinates from one whose position on the Board of Education gave him temporary authority proved disastrous. An unfortunate factional atmosphere developed around the school because the chairman of the Board of Visitors, Dr. Miner, had crossed swords with the principal and the strife between the two was no secret.

The loyalty of the student-body was expressed by the gift of an address and a handsome gold watch to Prof. Smith at the public distribution of diplomas, on June 24th, 1881, and was a very happy occasion for him. On the watch was inscribed, "Presented to Prof. Walter Smith, by the Students of the Mass. Normal Art School, June, 1881, in token of their appreciation and esteem." The address was as follows:

"The present time affords the teachers and pupils of the M. N. A. S. an appropriate opportunity to give expression to their entire confidence in Prof. Walter Smith, and in the system of art education which he teaches; believing him to be the founder of the first thorough system of Art Instruction in America, and the unhesitating denouncer of all shams and subterfuges in Art.

"We shall consider it our duty and pleasure to explain to the many who do not comprehend the vast importance of his work, especially as developing the Art Industries of the country, that it may be more clearly understood and appreciated, and its foundations made secure for all time.

"And we cannot forbear expressing the earnest wish and hope that the State of Massachusetts may be able to secure the entire services of Prof. Smith to develop the ability and the material prosperity of its people."

To this was appended 174 signatures.

From the perspective of nearly half a century it seems strange that no better solution of the questions concerning the management of the school was found than the dismissal of its Founder and first Principal. Yet this actually happened. And because a true history must record both lights and shadows, this sad period must not be passed over too lightly since it forms a part of the legislative history of the State.

The citizens of Mass. were concerned in the welfare of this unique school, and expressed themselves freely in print, as shown in the files of the best newspapers of Boston, Springfield and Worcester. Finally a public hearing was ordered, to be held before the legislature of the State, at the State House. This lasted several weeks, and the official report was Number 330, published May 5th, 1882. From this document, and from records published in Appendix D of Vol. I of "Art and Industry," the following summary has been made. Many paragraphs have been quoted exactly, but some have been necessarily condensed.

"The Normal Schools of this State were established upon a very simple legal basis, only a brief 'act' of a few lines, in each case declaring their existence and committing them to the sovereign and exclusive care and direction of the Board of Education, with no statutory limitations or provisions. The rules of the Board provided for the election by ballot of three of their number as visitors, whose duty it should be to visit each school once in each term, to supervise the administration of its rules and to advise with the Principal on all matters of internal discipline. The Board provided that the Principal of each school should direct and conduct the whole business of government and instruction."

"When the M. N. A. S. was founded in 1873 it was predicated upon the same legal basis as the other normal schools and in its relation to the Board of Education there was nothing exceptional."

"The history of the administration of this school from its beginning shows that, with the exception of the unfortunate differences connected with the removal of the school to its present location, there has been a good degree of harmony until the close of the last school year in June, 1881."

"These difficulties seem not to have impaired the school during its first year in the Deacon House, for the ability of the teachers, joined with the enthusiasm and diligence of the pupils, have brought forth very satisfactory results, showing marked improvement over former years. But a line of policy, in some respects new, was adopted by the Board of Visitors at the opening of the present school-year, limiting the prerogatives of the Principal, the practical effect of which has been to separate the assistant teachers from his sympathy, direction and authority. Some changes were made by the Board of Visitors in the personnel of the corps of instructors of the school, which were generally understood to be neither advised by, nor agreeable to the Director."

"Your committee has patiently listened to what has been said in justification of this change of policy by the Board of Visitors and that they were led to exercise this prerogative by a loss of confidence in the Principal. But it is confessed that this is the only instance in the history of the normal schools of Massachusetts where the prerogatives of the Principal have thus been interfered with. We cannot see how such changes could fail to engender trouble and widen the breach. Should an officer who cannot be trusted be retained in office? If competent, should he be forced into a false position or trammeled so that he cannot act efficiently?"

"In view of all the facts developed we recommend the following (6) suggestions:

"1. We are of the opinion that the reorganization of the Board of Visitors of the M. N. A. S. is desirable to the harmony and success of the institution.

"2. We regard it desirable that the next vacancy in the Board of Education be filled with a gentleman well versed in Industrial Art, who shall be chosen one of the Board of Visitors to the M. N. A. S.

"3. We are persuaded that the Principal of the M. N. A. S. is open to just criticism in the recent troubles, nevertheless we fully recognize his rare genius and skill in his department and his phenomenal ability as an Art Educator."

"4, 5, 6, uphold the Principal's prerogatives, yet affirm that he should be subject to the direction of the Board of Visitors."

With a few closing words this majority report was signed by Chas. F. Gerry (of the Senate), N. W. Everett, D. Dorchester, Wm. W. Mitchell, Geo. P. Stebbins, J. B. Whitaker, and H. C. Towle (of the House).

A minority report signed by two senators declared that "to place absolute power in the hands of the Principal would make this school an exception to the

other normal schools of this State." Representative E. N. Hill suggested the school be abolished.

"While this majority report of the legislative committee thus heartily indorsed the plans, organization and purposes of the school and practically supported the Principal in his struggle to retain the executive government in his own hands — absolutely essential if his usefulness was to continue — the matter was by no means ended. The report recommended a reorganization of the Board of Visitors. This recommendation was not acted upon. This being the case, it needed no prophet to predict the ultimate result."

CHAPTER VII

Prof. Smith's annual reports are racy reading. Many are reprinted in whole, or in part, in the Government compilation called "Art and Industry." On page 79, Vol. I we find the first, dated June 1st, 1871, which gives an account of his first year's work. Every earnest teacher of drawing would feel repaid for the time spent in reading this report. The sub-titles show the large-visioned plan for the work to be done in city and state. They are: "The traveling museum," "Personal visits to cities," "Conferences," "Addresses to teachers," "The Normal Schools," "Public meetings," "Examination of night classes," "Exhibition of drawing in Boston," "Proposed State Normal School of Art," "Purchase of casts, etc., by different cities," "The South Boston School of Art," "Occasional duties."

Consecutive reports record the yearly progress made in city, state and M. N. A. S. The one dated April, 1880, deals with "the present condition of drawing in schools of all grades, day and evening, and the duties devolving upon the Director with regard to all day and evening schools."

This report is described in "Art and Industry" (page 261) in the following words: "It is a résumé of the work of Walter Smith during nine years, and apart from its value, practically, to those who in other places may wish to introduce the study of drawing into public schools or to establish evening drawing schools, possesses something of interest that always attaches to the autobiography of a man of genius."

As a mill must have grist to grind, to prove its usefulness, so a school must have pupils, to achieve success; and the M. N. A. S. could not have developed as it did in those early years without the co-ordination of the public school preparatory work. After nine years of arduous effort there was established a consecutive and harmonious system of drawing, extending through all the grades. Testimony given by foreign experts called attention to the magnitude of the work accomplished by the Director, and to its value and importance.

Prof. Smith had maintained from the beginning that the study of drawing should be placed on the same footing as other pedagogical subjects, and therefore must be taught by the regular teachers. This had been done gradually and successfully in the grammar grades. Special teachers were to be employed in mormal and evening schools, and as supervisors in smaller cities and towns of this and other states.

"Mr. Smith earnestly protested against inferior methods. He insisted that the good of the pupils demanded the least possible resort to adventitious aids, such as guide-points, etc., that it was the training of the eye and the hand that was essential, not the prettiness of the work nor the amount of paper consumed." But the disaffected members of the school committee who were not in sympathy with his methods and standards laid plans to defeat them, and the summer of 1881 saw the termination of official relations between the Director of drawing, and the public schools.

Mr. Henry Hitchings, who had served as Mr. Smith's assistant, was appointed Director of drawing for the Boston schools.

Mr. Smith still held the positions of State director of art education and the principalship of the M. N. A. S. The school was now eight years old. The needs and abilities of the pupils had become better understood, therefore the plan and program of the four-year course of study was definitely arranged and published in complete detail by the Principal in his report for 1881 (page 165, A and I). Speaking

of the achievements of the graduates, he expressed hearty appreciation of his corps of assistant teachers, the Misses Carter, Hoyt and Norton, and Messrs. Briggs, Fuchs, Bartlett, Patten, Brackett and Vonnoh. But now there were changes ahead. Miss Mary E. Carter resigned after eight years of service. Mr. William Briggs was removed by the Board of Visitors. Mr. Robert W. Vonnoh went abroad. Mr. Patten died. Miss Dora M. Norton accepted an appointment in Columbus, Ohio. Miss Mercy A. Bailey replaced Miss Carter as teacher in oil-painting. Miss Hoyt continued as teacher in water color. Mr. A. H. Munsell became an instructor.

The number of students in 1880 and '81 was 282. In 1881 and '82 it was 171.

The Board of Visitors was increased to six members. Dr. A. A. Miner was still chairman, the others were Charles B. Rice, E. B. Stoddard, Abby W. May, T. W. Higginson and F. A. Walker.

"As the opponents of Prof. Smith had finally succeeded in outvoting him as Director of drawing in the public schools, subsequently similar influences prevailed in the State Board of Education, and on July 6th, 1882, his duties as State Art Director, and as Principal of the M. N. A. S. also closed." His dismissal was announced in the annual report of the Board of Visitors as follows: "At the opening of the year 1882–83 some changes were made in the corps of instructors. Mr. Walter Smith's connection with the school as principal was terminated and the responsibilities of the principalship were devolved on Mr. Otto Fuchs, as acting-principal. His high attainments and long experience in the Naval School at Annapolis as a teacher, and his many years of professional service in one of our largest steamship-building houses as naval constructor, as well as his connection with the school, enable him to discharge those responsibilities with gratifying success."

Mr. Fuchs was an honorable gentleman. He had taught topographical-drawing and ship-draughting in Class C most satisfactorily, but he was by no means prepared to fill the position to which he was so suddenly and unexpectedly elevated. The Naval Academy at Annapolis and steamship-building concerns do not usually produce art masters capable of directing the varied curriculum of such a school as the M. N. A. S.

On page 192, of "Art and Industry," we read: "The organization of the school was changed. All the teachers were placed on an equality, and one was named as acting principal, the intention apparently being to more completely subordinate the management of the school to the will of the Board of Visitors." This, under a new organization, and when fully understood and accepted by instructors and pupils, is merely to make the chairman of the Board of Visitors practically headmaster of the school, and, if the teachers accept their positions with a clear understanding of this, may prove advisable; but it was a very different matter to attempt to degrade the founder of the school after several years' unquestioned headship.

"This is what, as appears from the legislative inquiry and from the official reports, was practically attempted in the case of Professor Smith. That he resented such treatment seems neither strange nor discreditable. If he had been of such a nature as to have borne it with submission, he would have been utterly unfit for the work he was called from England to do, and which with wonderful success he accomplished.

"Mr. Otto Fuchs has the advantage of having been a teacher in the school, and has had the opportunity of acquiring perfect familiarity with the system and methods of Walter Smith. He now enters on his duties with the great additional advantage that there will naturally be a strong desire on the part of the authorities to sustain and develop the school and to keep it from falling below the high standard set by Walter Smith. The school is so well established, its work so classified, and its methods so well settled, that it would seem a comparatively easy task to keep up its usefulness and its standard. It will be marvelous if within a short time the loss of the strong personality, the contagious enthusiasm and inborn leadership of Walter Smith is not felt disastrously throughout the public schools of Boston and those of the state. By this sudden removal of a recognized leader, to whom all questions had been referred as they arose, whose decisions were both final and satisfactory, and who could be implicitly relied on to maintain a high standard of

excellence there is reason to fear lest the comprehensive plan, embracing all the public schools of the State, which he had organized and guided as the official head, should suffer serious injury. In the uncertain action of numerous and widely separated educational officials and teachers, unprepared for such emergencies, and each liable to be biased by personal tendencies when deprived of accustomed authoritative support, there are many causes of deterioration, and Massachusetts will be fortunate indeed if her schools and her industries do not suffer. It seems pitiful that any causes could have thwarted so promising an undertaking as was inaugurated when Walter Smith was induced to come to Boston."

GEORGE HARTNELL BARTLETT, 1883–1912.
Second Principal M. N. A. S.

"Fortunately for the country, the movement, so vitalized by the wonderful personality of the man is too widely distributed and too well established to be overthrown. Its development may be retarded, but it cannot now be wholly destroyed; the most probable result will be that Massachusetts may lose the leadership which, through Walter Smith and his far-sighted supporters, she easily took and might else have long retained."

At the close of one year Mr. Fuchs resigned his position at the M. N. A. S. to accept one at Maryland Institute, Baltimore.

The attendance that year fell to 143. The term "acting principal" was no longer used. The school needed a head and the choice fell upon Mr. George H. Bartlett. He had long been connected with the school as a teacher and was appointed Principal in 1883, a position he was destined to hold with honor and success for many years.

CHAPTER VIII

Mr. Bartlett once wrote "The year 1883, when I became Principal, was the darkest in the history of the school. The number of pupils had decreased rapidly; there was little prospect of the state appropriating money for a building, and there were many who wished to see the school abolished. It will be seen from this, that I had to begin my administration under most unfavorable conditions."

This was undoubtedly true, but let us, for a moment, survey the situation, and see why.

During the year immediately preceding Mr. Bartlett's appointment, the school had run along largely by its own momentum. The year before that, the State House investigation had been held and, except for having the testimonies in black and white, it had done little or no good, for the recommendations of the specially appointed committee had not been acted upon. The public was dissatisfied and the attendance at the school fell to less than half its former number.

When a person fills his position satisfactorily and receives promotion, the event is natural and causes little comment beyond congratulation. But when a public official has achieved unique success in his work, and is deposed without adequate reason the public is right in expressing dissatisfaction. It was therefore not surprising that the removal of Walter Smith from the positions he had held with so much honor, announced by the Board of Visitors in the casual manner quoted in our last chapter, aroused some indignation in the general public, the legislative committee and the student-body of the M. N. A. S.

This indignation found expression in scores of letters which appeared in the best papers of Boston, Springfield, Worcester, Fitchburg, Philadelphia and even Paris and London, for the French and English art educators had been closely watching the results of the Walter Smith system, as seen in various exhibitions. Five of the members of the committee on investigation prepared a petition which they sent to the Board of Education, begging that body to repudiate the action taken by the Board of Visitors in dismissing Prof. Smith and saying "we respectfully and earnestly request that Prof. Smith be retained as Principal of the N. A. S." Others urged that the state secure Mr. Smith's entire services, so that he could be at the school every day instead of but two each week as formerly. Nearly a year before this, Mr. Smith had tendered his resignation to the Governor, but it had not been accepted.*

Prof. Smith's speech at the close of the proceedings was dignified and conclusive and should be reprinted in full if ever his life be written. His last words in that address were an appeal to "Save the School."

This, Mr. Bartlett, more than any one else, certainly helped to do, and for this we owe him everlasting gratitude. He wisely retained the general plan of classes and courses, for a time, but made changes and additions later, at the demand of necessity.

The nine-year preparatory work in drawing, arranged by Walter Smith for the public school grades, soon fell below his standard, as drawing ceased to be regarded as one of the regular studies, taught by the regular teachers. Commenting upon this, Mr. Bartlett wrote, "One of the difficulties which the school has had to encounter for many years has been the lack of right training in drawing on the part of the candidates for admission. The school is more or less dependent upon the high schools of the State for its pupils. The subject of drawing in many of these schools is regarded as of little importance, and shelved, to make room for other studies; in consequence, the pupils do not come prepared as they were in the early days of the school."

Mr. Bartlett therefore found it necessary to establish a preparatory course, which resulted in lightening, somewhat, the work of Class A. This had been considered too difficult for the majority of students to complete in one year. The school was on its feet again, growing in strength and importance year by year.

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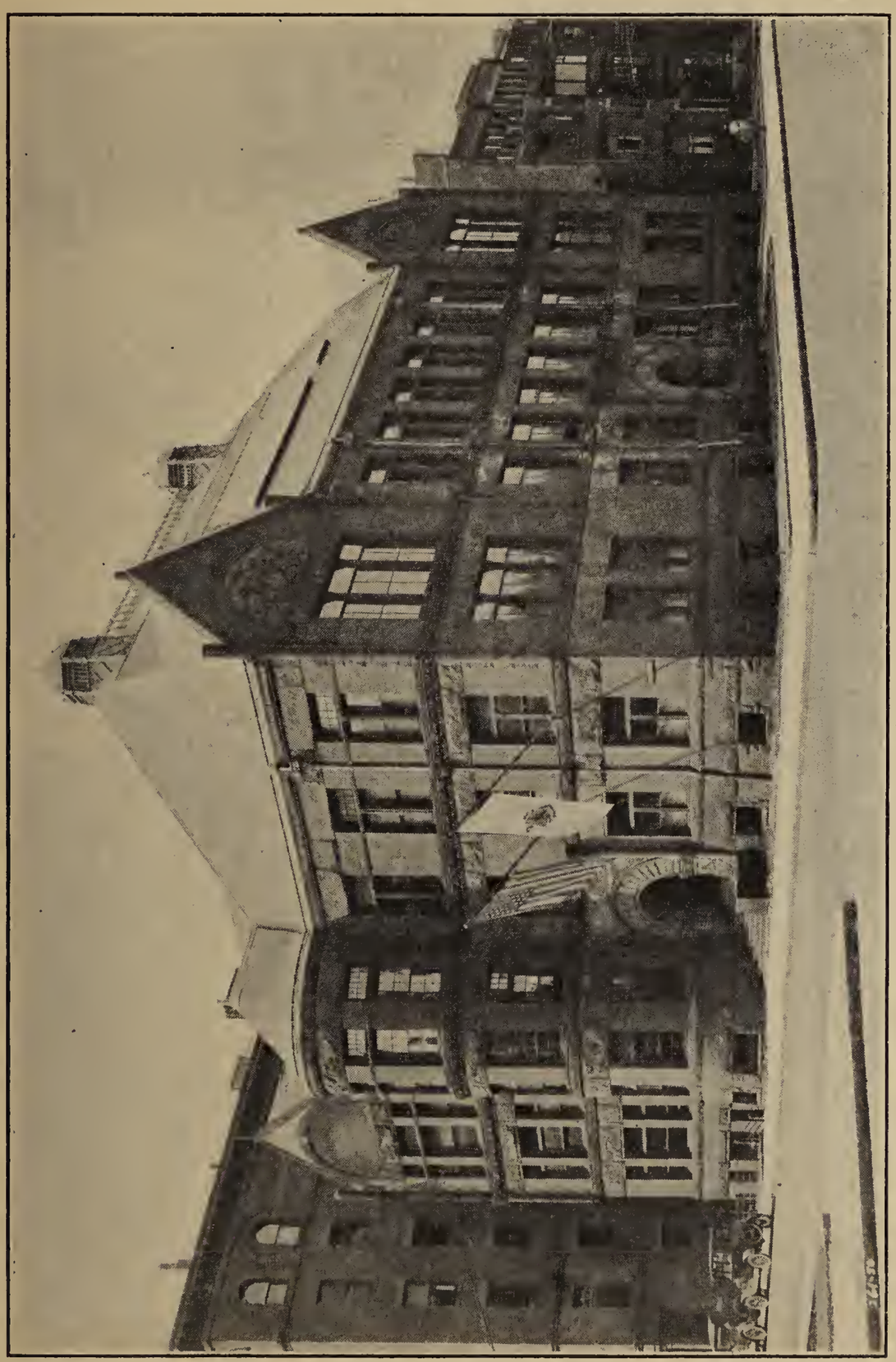
* A large scrapbook, containing full accounts of the legislative sessions, and articles from the current papers relative to the whole affair, and the purport, usefulness, and accomplishments of the school was kept by one of the students, Mrs. Molineux, and presented by her daughter to the writer, about ten years ago. It may be seen by any interested person.

Then, in the fall of 1886 came news from England of the death of Walter Smith. The introductory chapter of Vol. II of "Art and Industry" pays long and loving tribute to his memory. A short quotation follows: "On the ability of Walter Smith, and of his record in America, there seems little need to enlarge. . . . Those who were privileged to know him as a friend must ever cherish the memory of this



Present Home of the M. N. A. S.

warm-hearted, great-natured man of genius. Here in America, in widely scattered homes, the young men and women who rejoiced to sit at his feet, and who caught the inspiration of his enthusiasm, will long cherish his memory and mourn his loss. . . . Whatever may be the after history of the school, the brilliancy of its first decade and the value of its work, not only to Massachusetts, but the whole country, can never be ignored."

On the occasion of the annual meeting of the National Educational Association in Chicago, Ill., in July, 1887, at the regular meeting of the Art Department, formal notice was taken of the decease of Prof. Smith.

Mr. George H. Bartlett of Boston offered a set of Resolutions and moved their adoption, expressing appreciative recognition of the great value of Prof. Smith's work in this country, and extending sincere and heartfelt sympathy to his family in their great loss — also providing that a copy of the resolutions be sent to the widow of the deceased.

The motion was seconded by Dr. Miner.

The three positions which had been held simultaneously by Prof. Smith, were now separated, one man being assigned to each. The title "State Director of Art Education" lapsed, and a member of the Board of Education was chosen and named "Agent for the Promotion of Drawing for the State." The duties of "Superintendent of Drawing for the Public Schools of Boston" were enough for one man. Mr. Bartlett had, for some years, been Principal of the South Boston School of Art, and Master of the Evening Freehand Drawing Schools of Boston, and these positions he was permitted to retain, while devoting his days to the N. A. S. The school remained six years at the Deacon House, and Mr. Bartlett's tact and ability had brought renewed confidence to the public and to those connected with the school — yet his path was not always rose-strewn. One trial was the repeated requests from publishers of drawing books for his endorsement. The following quotation is from his pen: "Realizing my position of trust, I could not allow the school to endorse any special set of books, as this would open the way for the name of the school to be used as an advertising medium in introducing such books to School Committees of various other towns and cities. . . . In 1888, after I had served five years as Principal, another attack was made upon the school and its principal. This led to an investigation by the Board of Education on the management of the school and myself. It was conducted in the school building. After the most thorough investigation I was fully exonerated by the Board of all the charges brought against me, and my conduct of the school."

In Feb. 1887, the new building, designed by Hartwell and Richardson, architects, and located at the corner of Newbury and Exeter Streets, was ready for occupancy and the school had moved in. The Faculty consisted of nine experienced teachers and every department was alive and growing.

In 1888 the M. N. A. S. Alumni Association came into being. Its first meeting was held in April 1889, followed by a dinner, and for three years its annual dinners were its only meetings; but its life and its usefulness were fostered by the encouragement and hospitality of Mrs. Kate Gannet Wells, who was now Chairman of the Board of Visitors, succeeding Dr. Miner who had retained that position for twenty-four years. During her nine years of chairmanship, Mrs. Wells was constant in her solicitude for the good of the school, and in nine consecutive Junes, distributed the diplomas at the graduation exercises.

The year 1893 brought the Columbia Exhibition at Chicago and thus came another opportunity to make the work of the M. N. A. S. more widely known. Its exhibit created great interest and received both a medal and a diploma for the excellence of its course and especially for its examples of students' work in drawing, painting and modelling. Mr. Bartlett also received a diploma for his arrangement of the general exhibition and for two large charts he had designed for the purpose of showing the educational opportunities offered by the public schools and public library of the city of Boston.

CHAPTER IX

This is the age of specialists; but specialization can be begun too soon and carried too far, the result being a narrowing inability to see relative values.

This is essentially true in the teaching of drawing.

It is agreed that drawing is the necessary foundation for all the mechanical, practical, and industrial arts, therefore, the drawing taught in the public schools should be democratic in purpose — its object being to train the eye and create better taste; to give to each child equally the ability to see truly, recognize facts, and express both fact and fancy by the facile and intelligent use of the pencil.

Under the Walter Smith system, every pupil graduated from the Grammar Schools had received fundamental instruction in geometrical, freehand, model and object drawing, perspective, elementary and applied design, and knew a little about historic styles of ornament. The enormous advantage of this to the individual and to the employers in the various industries was quickly apparent, and proof of its economic value to the State lay in the fact that the positions of designers in the textile mills and constructive factories formerly held exclusively by Europeans, were now rightly shared with Massachusetts' own sons and daughters. And those whose gifts led them toward the fields of the fine arts were all the better off for the honest preliminary training.

The normal school graduates were able to teach the graded work in drawing precisely as they did in spelling or geography, and no pupil could say "Teacher doesn't know enough to teach us this," as they *think*, even if they do not say, when the specialist arrives to teach the elective study.

The M. N. A. S. was established to provide art teachers for the evening art schools, the normal schools, supervisors of drawing for towns of this and other states, and specialists to assist the older regular teachers who had not been trained to teach drawing — not to teach that subject for them in their classes, but to show them how to teach it in the sane and simple manner set forth in the carefully graded schedule. When this plan was discontinued and drawing permitted to slip into a back seat, by being taught superficially rather than fundamentally the teachers in the M. N. A. S. soon felt the difference. Originally every student entering there expected to become a teacher of drawing, an art-supervisor or educator, so serving state and country. But now they came desiring an art-education for themselves, and the number who applied for a teacher's training gradually diminished.

These altered conditions could not be ignored, they had to be faced, and Mr. Bartlett changed and diversified the courses at the N. A. S. to meet the demands of the times. A Teachers' Training Class was always retained, and the classes A, B, C, and D remained, but in 1904 five elective courses were arranged as follows, each representing four years' work.

1st course: Drawing, Painting and Composition, embracing work of Classes A and B.
2nd course: Modeling and Design in the Round, embracing work of Classes A and D.
3rd course: Constructive Arts and Design, embracing work of Classes A and C.
4th course: Decorative and Applied Design, embracing work of Classes A and B with special work in Arts and Crafts.
5th course: Teaching of Drawing in the Public Schools and methods of Supervision.

In carrying forward this new regime, Mr. Bartlett had the help of fifteen able assistants.

In 1905 classes for sloyd and mechanic arts were added, under the supervision of Mr. Frederick L. Burnham member of the Board of Education, and agent for the promotion of manual arts.

In 1908 two courses for the study of modern processes of reproduction in art were established, called classes G and H. These required two and three years of study but were open only to trained students.

In 1910 changes were made in the State Board of Education and Frederick P. Fish, A.B., became chairman. A new position was created, called Commissioner of Education, and Dr. David Snedden, Ph.D., was called upon to fill it. There were also two Deputy Commissioners and six state agents.

Dr. Snedden's interest and influence in connection with the school was soon felt. He believed that a school supported by the State should serve the needs of the state, and that this, being a school of art, should supply the necessities of the state for better art in its various industries.

In 1911 Classes called A, B, C, D, E, F, G and H were in full swing and there were also added shop work, construction in wood, arts and crafts, costume design, psychology, pedagogy, and English composition and criticism. More courses were promised when accommodations could be provided.

Mr. Bartlett's long tenure of office gave him both prestige and increasing authority and the Board of Education permitted him to choose the men and women who were to compose the faculty of the school. The list of names so grouped together is well worthy of notice. How grateful the alumni will always feel for the unceasing devotion these teachers have shown to them and to the school only the alumni can tell. Though space does not permit mention of their subjects, the list copied below is from the 1911 school catalogue:

George Hartnell Bartlett, Principal.

Albert H. Munsell	Laurin H. Martin
E. W. D. Hamilton	George Jepson
Ernest L. Major	Cyrus E. Dallin
Joseph R. DeCamp	Annie E. Blake
Anson K. Cross	Albert S. Kendall
Richard Andrew	Joseph H. Hawes
Ethel G. Bartlett	Frederick M. Wilder
Ross Turner	Frederick L. Burnham
Vesper L. George	Lucy D. Taylor
Anna M. Hathaway	Ruth B. Merriam

Mr. Bartlett was now in his 73rd year, and while still vigorous in mind and body, he urged the Board of Education to think of his retirement from active work, and to appoint, as soon as possible, his successor.

The Board deferred the matter to Mr. Bartlett's own preference and after due consideration the choice was made, and the State called back one of the school's own sons, Mr. James Frederick Hopkins, then Director of the Maryland Institute of Art and Design in Baltimore, Maryland. Following his graduation from the M. N. A. S. in 1889, Mr. Hopkins had taught for seven years at Pratt Institute, Brooklyn; then became Director of Drawing for the Public Schools of Boston for ten years; and was Director of the Maryland Institute for Art and Design for six years. During sixteen summers spent in Europe he had actively studied schools of art, galleries and museums, their study-courses and organization and administration. Three times he had been chosen as delegate for International Conferences on Art Education, was the author of books on the teaching and the history of art, and a comparative study of Industrial Art Trade Schools of England, France and Germany, and was a successful lecturer on allied art subjects.

At this time, by the death of Mr. Frederick L. Burnham, the state agent for drawing, that position was vacant, and the Board of Education decided to revive the title "Director of Art Education for Massachusetts" as created for Walter Smith, and combine that office with the principalship of the M. N. A. S. In this capacity, with a salary of $5,000.00 a year, and the promise of a new site and new buildings for the Art School in the near future, Mr. Hopkins accepted the call and returned to Massachusetts to take up his new duties in September, 1912, with a faculty of twenty assistants, preceptress and curator.

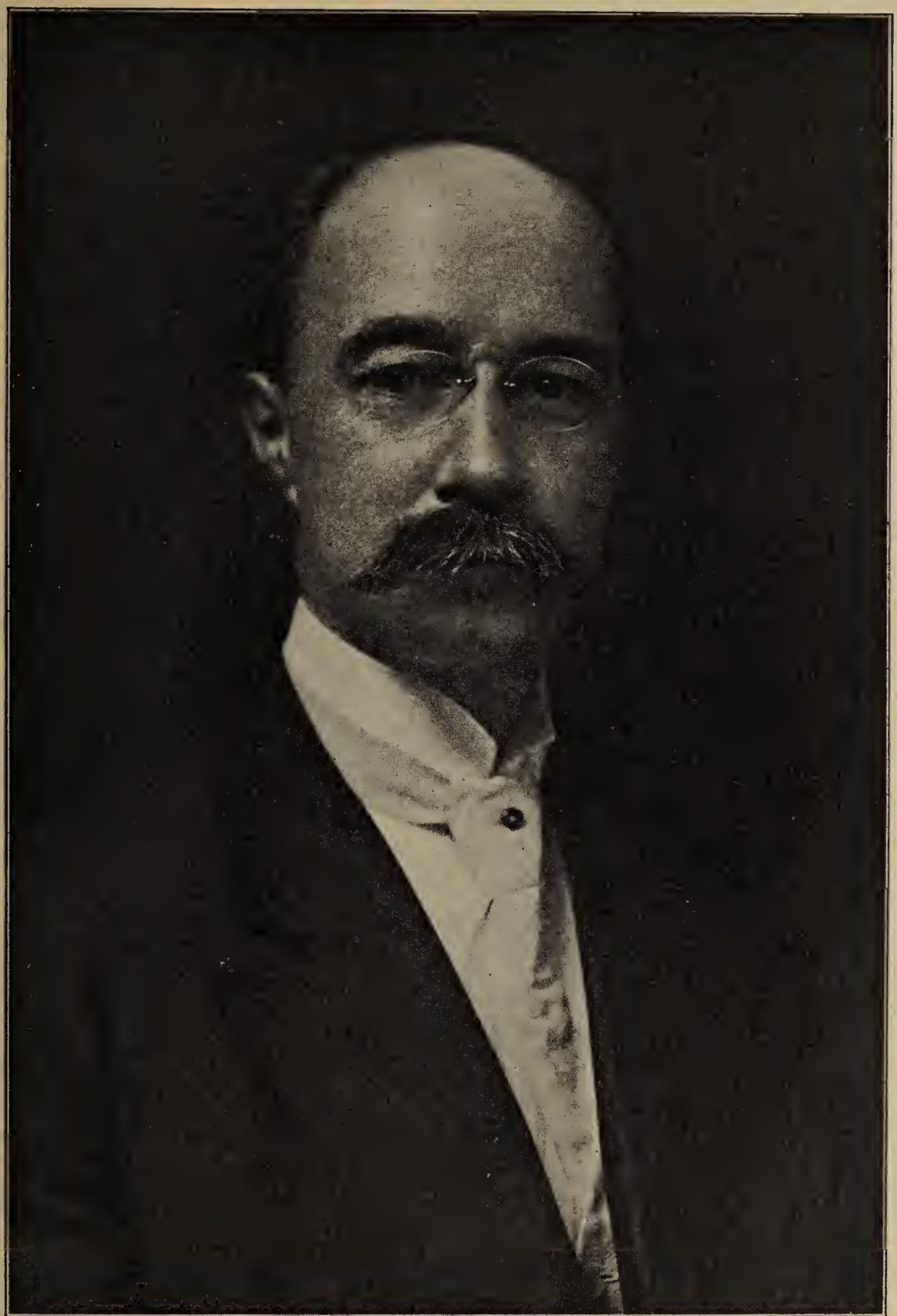
Mr. Bartlett did not leave the school. He became Principal Emeritus, lecturing upon, and teaching his favorite subjects only, and affectionately called "Pater" by those whose friendship warranted the intimacy.

In 1913 and '14 more important changes in the school curriculum took place. The alphabetical nomenclature of the classes was discontinued. Twelve definite elective courses were planned under the name of Departments I, II, III, etc. This rearrangement entailed a tremendous amount of work. The college terms, Freshman, Sophomore, Junior, Senior, were adopted to signify a student's standing, and class colors were chosen.

For the little Freshman GREEN, for his springtime,
For the digging Soph'more, BROWN, earth's hue,
For the hopeful Junior, GREY, for clouds are lifting
For the ardent Senior, heaven's own BLUE.*

Naturally there followed the establishment of smock-day which has since become one of the school's merriest occasions.

* The present colors are Green, Brown, Blue and Black.



JAMES FREDERICK HOPKINS, 1912–1921.
Third Principal M. N. A. S.

The school's capacity was limited and every year showed a waiting list of students desiring enrollment. Exhibitions of undergraduates' work attracted increasing spectators and at the graduating exercises each June the school hall was strained to accommodate the audiences. Mr. Hopkins devised a new system for rating students' work. The equipment of the school was thoroughly overhauled and improved. A lunch room was installed. Lighting, lockers, sanitation, special desks and work tables all received attention, the effort being to bring everything up to the best modern standards and place the school in line with the foremost colleges of the day.

Post graduates who desired to continue their studies for one year could do so upon invitation of the Director, but must be willing to serve as studio assistants if called upon to do so.

An important contribution to the school life was made about this time in the appearance of the School Song "Hail, hail, hail! The Normal Art forever!" This was written by Mrs. Hopkins (Emma Asbrand, alumna, 1889.) A committee of teachers and students approved and adopted it and while it has since been sung upon thousands of occasions, it rings fresh and true each time.

In 1915 the State Legislature procured a site for the school at the cost of $223,334.00. This was about twenty acres of high land in Brighton district of Boston, fronting on Commonwealth Avenue, and about twenty minutes trolley ride from Park Street.

Here was something definite, a cause for rejoicing for all interested in the welfare and progress of the school. An appropriation for the buildings would surely follow sometime!

CHAPTER X

On November 13th, 1916, the first celebration of Founder's Day was held in the Normal Art School. The order of exercises was arranged by Mr. Hopkins and proved most successful, being enjoyed by teachers, students and guests. Music was well rendered by the students' musical club. The daughter of the Founder told the story of the youth and early manhood of her father. Miss Hoyt's reminiscences of the "Days in Pemberton Square" and Mr. Bartlett's appreciation of "Walter Smith as I knew him" will long be remembered by all who were present.

On November 19th, 1917, the day was observed for the second time. The text selected and printed on the programs for these two occasions was "Where there is no vision, the people perish." (Proverbs 29:18.)

The day chosen for the third celebration of Founder's Day was November 11th, 1918. It became instead the world-wide day of rejoicing, Armistice Day, when every lesser thought and care was obliterated in the glorious prospect of peace. The school had given her quota of brave young lives, for her service flag bore thirty-one stars. Mr. Hopkins, in regimental khaki, had done his bit by giving inspiring talks on patriotism in training camps far and near, under the auspices of the Y. M. C. A.

History is always in the making, but the life at the school went quietly on.

At the request of the Board of Education, Mr. Hopkins made an art-survey of the state of Massachusetts, reporting on present conditions in all the various art-industries. This necessitated much absence from the school, and was no small undertaking. The relation of the M. N. A. S. to the ever-widening field of industrial art, and to standards in taste, due to the placing of its teachers and craftsmen in cities, towns and villages of the state, is an immensely important thing, never to be overlooked. The welfare of the Commonwealth depends so largely upon a better appreciation of what is true and what is false in art, and upon the beauty of its manufactures.

With this purpose in view, the plan of a traveling exhibition inaugurated by Prof. Smith, though discontinued later, was re-established by Mr. Hopkins. This enabled the teachers and residents of remote sections to see for themselves the nature, purpose, opportunities and accomplishments of art education and its relation to the industries and life.

Under Dr. Snedden's direction, the crafts and wood-working departments of

the school were greatly developed, perhaps to a degree somewhat out of proportion to the school's curriculum. Later, it was decided to allow that work to lapse until better accommodation for shop work and the minor or related arts could be provided.

An effort was made to establish better teamwork amongst the supervisors of drawing and special teachers throughout the state by means of Conferences, the School with its own special instructors to lead the way. This idea has developed, and Art Conferences are still held and found to be increasingly helpful.

During these busy years the Alumni Association had been growing in numbers and strength, and Mr. Hopkins made it possible for the meetings and social gatherings of the association to be held at the school building, and thus the bond between the school and its alumni has been solidified.

ROYAL BAILEY FARNUM, 1921–
Fourth Principal M. N. A. S.

Mr. Hopkins' foreign travel enabled him to enrich his lectures on Historic Art to a remarkable degree — also the constant use of the stereopticon with his collection of photographs and slides of the best examples of the various styles of architecture and ornament of the old world were of immense advantage to the students.

After nine strenuous years of devoted work for the school, Mr. Hopkins' health and usefulness became sadly impaired, and his resignation became unavoidable. This severance took place in June, 1921.

To fill the vacancy, the Board of Education again called one of the School's own sons — and Royal Bailey Farnum was asked to assume the duties of Principal of the School, and Director of Art Education for Massachusetts. Mr. Farnum received his diploma from the school in 1906, and on that occasion had read an original essay, entitled "Art as a Factor in Industrial Education."

After various experiences in teaching in Massachusetts, Ohio and New York

where he was state specialist in Drawing and Handwork for nine years, he became Director of the School of Applied Arts in the Mechanics Institute in Rochester, N. Y., and later, President of the Rochester Athenaeum and Mechanics Institute, and it was from this position he was recalled to Boston. He assumed the duties of the double position of school principal and state director on September 26, 1921.

Dr. Payson Smith had succeeded Dr. Snedden as Commissioner of Education. Following his first year of studying the ground Mr. Farnum appointed with Department approval Mr. Frederick M. Wilder in the capacity of Dean of the School. With faculty and administration officers numbering thirty-two, and an enrollment of day and evening-school students approximating 700 yearly, and limited to this number only by lack of space and accommodation, it will be readily admitted that Mr. Farnum's position is one of very great importance and opportunity, and the three years of his administration have borne much good fruit. He has won the hearty cooperation and support of both teachers and pupils, and by developing the Students' Association to become a functioning organization with unifying interests, has helped the development of a fine school spirit. One immediate result has been the revival of the school paper, formerly the "Center of Vision," now called the "Art-Gum."

The "Bulletin" of the Alumni Association is a thriving magazine, eagerly welcomed by those whose positions have taken them far from home. The issue of April, 1923, included an article by Mr. Farnum, recording the death of Mr. Bartlett, on March 26th, 1923, in his eighty-fifth year. It was a tender appreciation of the "Grand Old Man," and a worthy tribute to a long and useful life.

Mr. Farnum made a survey of the status of art-education in the United States in 1922. By means of lectures before state and country groups, normal schools, women's clubs, and business organizations, he has presented the art-policy of the state to the public, and thereby is making advantageous contacts with those outside the school.

Regular meetings of the Faculty have been inaugurated, and, in order to meet the requirements of the Board of Education for the promised Degree of Bachelor of Science in Education conferred for the first time in June, 1924, new courses in English, History and Sociology and Psychology have been added to the curriculum. There has been an increase in the number of instructors for the evening school and classes are organized for the study of Elementary Drawing, Mechanical Drafting, Costume Design, Advertising Design, Interior Decoration, Life and Draped Figure. Fees are now charged, as the state feels that self-supporting students (of whom the evening classes are largely composed) should share in the expense. The attendance has increased and the courses have become more stable as shown by the evening-school catalogue, published in 1923 for the first time.

In spite of small and unsuitable space, the school library is being developed, and a librarian has been appointed; a dark-room has been equipped for photographic work; an intercommunicating telephone system installed and the heating system greatly improved. For 36 of its 50 years, the school has been housed, crowded and cramped in its present quarters. But it still looks with eager, trustful hope, to the state, for new and adequate buildings which will assure greater success and therefore greater service.

To celebrate its half-century of ever-increasing usefulness, the school held a Jubilee commemoration week from June 4th to 12th this year. Fourteen committees of the Alumni were busily at work, to insure the best possible results.

A fine pageant, written by Mr. Raymond A. Porter (Department Head in modeling), containing ten episodes, portraying the progress of Art throughout the ages, was presented on the evenings of June 4th and 6th to crowded houses in the nearby Copley theatre.

Exhibitions of past and present work by M. N. A. S. people were held and there were class luncheons, reunions and many other interesting gatherings.

Thus the Alma Mater's loyal sons and daughters gathered around her in her hour of rejoicing, and the ancient promise was fulfilled: "Her children arise up and call her blessed."

THE SCHOOL SONG WRITTEN BY EMMA A. HOPKINS '89

The Normal Art Forever

Hail! Hail! Hail! The Normal Art forever!
Crowned through years with loyalty's endeavor,
Cheer! Cheer! Cheer! From Thee we would not sever!
Hail! Hail! Hail! Each passing year.

To our land a gospel Thou art bringing,
All Thy clear traditions now are ringing,
Messengers of taste and beauty winging,
Parent School, we speed Thee on Thy way.

Hail! Hail! Hail! etc.

From the time of earliest foundation,
Thou hast been a welcome habitation,
Filling all with lofty inspiration.
Distant schools send greetings back today.

Hail! Hail! Hail! etc.

See Thy loom and its bright pattern gleaming,
With fair names and honor it is teeming,
Life with Thee becomes of richer meaning,
Loyal hearts pay tribute here today.

Hail! Hail! Hail! etc.

White the banner on Thy pathway guiding,
Blue the seal of constancy abiding,
Strong the arm whatever may betide Thee,
Normal Art, we speed Thee on Thy way.

Hail! Hail! Hail! etc.

— E. A. H. (M. N. A. S., '89)

8 3/2/88